



The Cleveland Museum of Art

For Immediate Release

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FIRST CHANCE TO SEE MASTERWORKS FROM ISRAEL MUSEUM

CLEVELAND — For the first time outside Jerusalem, some of the greatest holdings of drawings, watercolors, and prints from the Israel Museum will be presented together in one exhibition. **Modern Masterworks on Paper from the Israel Museum, Jerusalem** will be on view at the Cleveland Museum of Art (CMA) from Sunday, June 13, through Sunday, August 29, 1999. Organized by the Israel Museum in cooperation with the CMA, this exhibition will be shown only in Cleveland.

The highlight of the Israel Museum's collection of 55,000 works on paper is its outstanding group from the 20th century, mostly gifts donated over the 34-year history of the museum. Since the Israel Museum has not previously exhibited these works beyond its walls, this is a rare opportunity to see exceptional drawings and prints that survey the major trends of this century as it draws to a close. In selecting the 114 works to be shown, CMA Curator of Prints Jane Glaubinger has collaborated with two colleagues at the Israel Museum: Meira Perry-Lehmann, The Michael Bromberg Curator for Prints and Drawings, and Ruth Apter-Gabriel, Curator in the Department of Prints and Drawings. Their selections emphasize the strengths and unique aspects of the collection.

Said the late CMA director Robert P. Bergman: "The list of major artists in the Israel Museum collection reads like a roll call of the artistic geniuses of our century. Combined with the institution's spectacular history of major donations from some of the most avid and discerning collectors of 20th-century works on paper, this makes the exhibition a show not to be missed. Lending this show to Cleveland is a wonderful way for the Israel Museum to honor the 50th anniversary of the State of Israel. The prestige of Cleveland's Jewish community, coupled with the CMA's international profile, is what made the great collaboration possible."

The Best Draftsmen of the Century

The show includes superb watercolors and drawings — in remarkably fresh, unfaded condition — by the finest 20th-century draftsmen.

(more ...)

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Henri Matisse's pen-and-ink still life of 1941 illustrates how a true master can define volume and convey three-dimensional space using only line. Three drawings by Pablo Picasso show different stages in his prolific career: a 1905 watercolor portrait of an adolescent boy, a colorful Synthetic Cubist composition from 1915, and a 1933 Surrealist tableau in pen and India ink, *On the Beach*. A 1919 watercolor by Marc Chagall, *The Promenade*, depicts the artist holding the hand of his wife, Bella, who hovers gracefully in sunny mid-air. Watercolors by Kandinsky, Kupka, and El Lissitzky illustrate a geometric modernist style popular in Europe in the 1920s. Two watercolors by Paul Klee refer to the increasingly threatening political situation in 1930s Germany.

Several works exemplify German Expressionism and other trends among Northern European artists early in the century. Emil Nolde used watercolor to capture a turbulent evening sky in *Landscape with Windmill*. A tempera study by Egon Schiele (*Cowering Boy* of 1915) and a graphite drawing by Gustav Klimt (*Reclining Nude, Front View*, 1912–18) — sexually explicit figurative works — reveal the obsessions of the two artists. George Grosz's watercolor *Bedroom Scene* from about 1925 is biting satirical, as he aimed to discredit hollow bourgeois values. Käthe Kollwitz, preoccupied with social concerns and attempting to document the desperate conditions of the poor, sensitively portrayed a resigned, working-class woman in a drawing from 1908.

Dadaism, Surrealism and Books

A major asset of the Israel Museum collection is Dada and Surrealist material, most of which is part of an enormous recent gift from Arturo Schwarz, the noted Surrealist poet, lifelong collector, and prominent scholar. Among Schwarz's gifts is a work by his close friend, the iconoclastic Marcel Duchamp, dedicated to the collector. It is one of the artist's 'enhanced' versions of *Mona Lisa* — a color reproduction of the famous painting to which Duchamp added a moustache and goatee. He titled it *L.H.O.O.Q.*, exemplifying his tendency toward irony and suggestive puns in titles. *L.H.O.O.Q.* may be interpreted as "LOOK," if pronounced in French, however, the set of letters sounds like "elle a chaud au cul," or "she has a hot bottom."

An untitled gouache of 1943 by self-taught Surrealist Yves Tanguy shows an illusionistic, dreamlike scene of fantastic bone-like forms set in an enigmatic, horizonless

landscape. The exhibition will also include three drawings by Joan Miró as well as collages by Kurt Schwitters, Erwin Blumenfeld, Hannah Hoch, and Max Ernst.

Rare illustrated books from the Schwarz collection, containing prints by Jean Arp, Salvador Dali, and André Masson, will amplify both Dada and Surrealist ideas. Volumes illustrated by El Lissitzky and Kasimir Malevich will do the same for the Russian Constructivist movement.

Two pages will come from Matisse's well-known 1947 book, *Jazz*, in which stencil prints duplicate the paper cut-out collages the artist referred to as "drawing with scissors." Matisse's autobiographical text, handwritten in his expansive script, complements one of the pictures.

American Artists Represented

The exhibition also reflects the high quality of the Israel Museum's holdings by American artists. There is a fine 1929 example by expert watercolorist John Marin, *New Mexico, Region about Taos and Santa Fe*; a light-filled 1944 watercolor by Milton Avery, *Umbrellas by Sea*; two important works by Jackson Pollock; Arshile Gorky's 1943 graphite and crayon composition, *Connecticut Sketch*; a spray-painted composition from around 1962 by David Smith; and Willem de Kooning's powerful oil-on-newspaper Abstract Expressionist work from about 1970.

Among contemporary art is a Minimalist composition by Brice Marden and large-scale drawings by Christo, Elizabeth Murray, Bruce Naumann, Susan Rothenberg, and Joel Shapiro. Two hand-colored etchings by Jim Dine, a self-portrait and a portrait of his wife, Nancy, were executed by the artist at the Burston Graphic Center in Jerusalem.

Unique Groups and Strengths from Donations

The Israel Museum relies almost entirely on donations from Jewish artists and collectors around the world to build its collection. Its large group of drawings by Jules Pascin came from his brother, Joseph Pincus. Beatrice S. Kolliner's bequest of drawings by sculptors includes a very rare example by Constantin Brancusi. A 1965 lithograph hand-colored by Jasper Johns was among prints given by Tatyana Grosman, owner of Universal Limited Art Editions (ULAE, the prestigious printmaking workshop where it was made), in memory of her husband, artist Maurice Grosman.

Another remarkable group comprises drawings and watercolors by Léon Bakst, the painter credited with modernizing theater design, for Russian impresario Sergei Diaghilev's *Ballets Russes* company, which performed in Paris beginning in 1909. Bakst's costume and set designs are often based on ancient Greece and Egypt, evoking the spirit of his sources in a distinctive modern style.

Another important aspect of the collection is Israeli art. The show presents several works by well-known Israeli artists, including fine sheets by Anna Ticho, whose drawings of the landscape surrounding Jerusalem give an illusion of endless space and depth. Works by later artists Moshe Kupferman and Yitzhak Eliashiv extend the show's reach to three generations of local artists.

Catalogue and Related Events

On opening day, June 13, co-curator Ruth Apter-Gabriel will lecture at 4:30 p.m. on "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912–1928." CMA educator Dale Hilton will give gallery tours at 6 p.m. on two Wednesday evenings, June 23 and 30.

The exhibition's accompanying catalogue, written by the organizing curators and others, will be available in the Museum Store.

The exhibition is supported by the Jewish Community Federation of Cleveland and the Leadership Gifts Committee of the Cleveland Museum of Art, chaired by Leon Plevin. Lead Sponsors include: Dr. and Mrs. Ronald H. Bell, the Emsheimer Family in memory of Louis E. Emsheimer, Mr. and Mrs. Robert D. Gries, Mr. and Mrs. Michael J. Horvitz, Peter B. Lewis, the Mandel Foundation, Gloria and Leon Plevin, the Ratner-Miller-Shafran Families, Sarah and Edwin Roth, Mr. and Mrs. Elliott L. Schlang, Laura and Alvin Siegal, Mr. and Mrs. Ernest Siegler, and an anonymous donor. Promotional support is provided by *Avenues Magazine*.

For exhibition information and pictures, visit the CMA on the Web at www.clemusart.com.

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A checklist and visuals are available on request.